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NOVELLO'S ORIGINAL OCTAVO EDITION.

Holt

E. M. SMYTH.

MASS IN D

TWO SHILLINGS & SIXPENCE.

LONDON: NOVELLO, EWER & Cº

PRODUCED AT THE BIRMINGHAM MUSICAL FESTIVAL, 1891.

VENI, CREATOR SPIRITUS

PARAPHRASED BY

JOHN DRYDEN

SET TO MUSIC FOR

CHORUS, SOLO QUARTET (AD LIB.), AND ORCHESTRA

BY

A. C. MACKENZIE

(OP. 46).

Paper cover, Two Shillings. Full Score, MS. Orchestral Parts in the Press.

THE TIMES.

The setting of the words is admirably designed, the thematic material is developed with great skill, and the whole work is instinct with true devotional feeling. It is carried on continuously from the opening prelude, through several beautiful episodes in which the employment of a solo quartet is recommended though not insisted on by the composer, to a final *fugato* of sustained interest and effect. That it should be rather better fitted for church performance than for the concert room is not necessarily a drawback; so sound and scholarly a piece of work cannot fail to make a deep impression, if only by its healthy avoidance of all trace of sentimentality. The orchestration, though very skilful, is not a feature of such paramount importance that the substitution of an organ accompaniment need be dreaded on the score of effect.

DAILY TELEGRAPH.

We know him well as a composer of the romantic school, we now see him in the cap and gown of the learned pundit; but not, be it understood, of the learned pedant. Counterpoint is here a means, in the hands of a master, to an end above and beyond itself; that is the true use of counterpoint, which *per se* is only so much "sounding brass and tinkling cymbal." . . . The *Finale* of the work, a prolonged fugue, with a most important episode for solo voices, is a climax of which any composer might be proud. Indeed, there are few creative musicians of the day who could take a theme and develop it as Dr. Mackenzie with great perseverance and greater skill here works out one of those diatonic subjects of which Handel was so fond. This splendid effort crowns a work which should meet with instant acceptance throughout the country wherever noble and dignified sacred music has admirers.

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Dr. Mackenzie's latest choral work is homogeneous in structure, and, as the programme annotator says, belongs to "the solid, dignified contrapuntal school, which best accords with English ideas of what religious music should be." This view received confirmation from the manner in which the chorus fulfilled their duties this evening, the attack being splendid, and the general precision unfailing throughout.

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The Cantata is for the most part in the contrapuntal style, and is thoroughly English in manner and sentiment; but the composer has obviously endeavoured throughout to establish a close alliance between the music and the text, and the result is a work which, although it may not contain anything particularly novel in design or startling in character, is nevertheless an admirable example of sacred art. Among its happiest features are the setting of the second stanza, "O source of uncreated light," alternately for a trio of soloists and chorus, and with highly effective orchestration; a massive four-part chorus at the words "Proceeding Spirit our defence," and the *Finale* "Immortal honour, endless fame," which is by far the most important number of the Cantata. . . . If only for the sake of this fugue, a magnificent example of absolute musicianship, Dr. Mackenzie's newest composition deserves to be taken into favour by choral societies in every part of the country. Its success this evening was undoubted, and at the close of a capital performance the composer, who himself conducted, was twice recalled and heartily cheered by both choir and audience.

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The treatment of the subject, as might be expected from a musician of the attainments of the composer, is both thoughtful and dignified. The parts are vocal and interesting, and the effect gained is noble and satisfying without any resort to strained means.

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We can freely praise the sound scholarship, the unfailing earnestness, the dignity, and the strength which characterise Dr. Mackenzie's new Cantata. He is happy in the orchestral passages which connect the different sections of the work, and he has kept his best work for the end. The concluding section of the last chorus, after the resumption of the fugue, is really fine music right on to the close of the work.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

C Holt.

OCT. 1938.

Lady Ponsonby
from Ellen.

Jan 93.

WRITTEN FOR PAULINE TREVELYAN.

MASS IN D

vide p. 14

FOR SOLI, CHORUS AND ORCHESTRA

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E. M. SMYTH.

PRICE TWO SHILLINGS AND SIXPENCE.

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† 1937. May 20. BBC's. v.g. **
1943. Feb! 3. — . —
1947. Apr. 22. Blackburn Mus. Soc^y

N.B.—It is recommended that in performing this work, the numbers be given in following order:

Kyrie, Credo, Sanctus, Benedictus, Agnus Dei, Gloria.
(I = p.1.) (III = p.48) (IV = p.81.) (V = p.88) (VI = p.94.) (II = p.16.)

E. M. S.

MASS IN D.

No. 1. KYRIE ELEISON. E. M. SMYTH.

Adagio. TUTTI. BASS. *pp*

VOICE. Ky - - - - - - - - ri - e e - lei - - - - - - - -

B Soprano.

Alto.

poco a poco cres.

Ky - ri - e e - lei - son, . . Ky - ri - e e - lei - - - -

poco a poco cres.

- son, . . e - lei son, . . Ky - - - ri - e . . . .

poco a poco cres.

Ky - - - - - - ri - e e - lei - - - - - -

B

poco a poco cres.

C *mf cres. sempre.*

Ky - -

mf cres. sempre.

- - - - - - son, Ky - ri - e e - lei - son, e -

mf cres. sempre.

. . e - lei - - - - - - son, e - lei - - son, e -

mf cres. sempre.

- son, e - lei - - - - - - - son, . . Ky - -

C

mf cres. sempre.

- ri - o . . . e - lei - son, e - lei - son, e - lei - son, Ky -

- lei - - son, Ky - - ri - e e - lei - son, Ky -

- lei - - son, Ky - ri - e e - lei - son, e - lei - son, Ky -

- - - - - ri - e e - lei - - - -

ri - e . . e - lei - son, . . e - lei - - son,

ri - e . . e - lei - - - - - - - - son,

ri - e e - lei - - - - - - - - son, e -

- n, e - lei - - - - - - - - son, . . Ky - ri -

Ky - - ri - e . . . . e - lei - son, e lei - son,

Ky - ri - e e - lei - son, e - lei - son,

- lei - - - son, e - lei - son, . . Ky - ri - e . . e -

- e, . . Ky - ri - e e - lei - - -

Ky - ri - e, Ky - - - - - ri - e e - lei - son, . .

Ky - ri - e e - lei - - - - son, e - lei - - -

- lei - - - son, e - lei - - - - son, . . Ky - ri -

- son, e - lei - - - son, Ky - - - - ri -

E

ff

. . . e - lei - son. Chris - te, Chris te e - lei - - - - -

- son, e - lei - son. Chris - te, Chris-te, e - lei - - - -

- e e - lei - son. Chris - te, Chris-te e - lei - - - -

- e. . . . Chris - te, Chris-te e - lei - - - -

E

Cor. e Tromboni.

ff

- - - son, . . Chris - te, Chris-te e - lei - - - -

- - - son, . . Chris - te, Chris-te e - lei - - - -

- - - son, . . Chris - te, Chris-te e - lei - - - -

- son, e - lei - - son, Chris - te, Chris-te, e - lei - son, e -

- - - - son, . .

f cres.

Chris - te e -

- - - - son,

f cres.

Chris - te e - lei - son, e -

- son,

f cres.

Chris - te e - lei - son, e - lei - son, e -

- lei - son,

f cres.

Chris - te e - lei - son, e - lei - son, e -

- lei - son, e - lei - son, Chris - te,

- lei - son, e - lei - son, Chris - te,

- lei - son, e - lei - son, Chris - te,

- lei - son, e - lei - son, Chris - te,

Chris - te e -

Chris - te e -

- lei - son, Chris - te e - lei - -

- lei - son, Chris - te e - lei - -

Chris - te e - lei - -

Chris - - - te e - lei -

- son, Chris - te e - lei - - - - son,

- son, Chris - te e - lei - son,

- son, Chris - - - - te,

- son, Chris - - - - te,

Chris - te e - lei - son, Chris - te

Chris - te e - lei - son, Chris - te

Chris - te e - lei - - - - son, e - lei - son, Chris - te

Chris - te e - lei - - - - son, e - lei - son, Chris - te

Chris - - - - te e - lei - son, Chris - te

e - lei - son, Chris - te e - lei - son, Chris -

e - lei - son, Chris - te e - lei - son, Chris -

e - lei - son, Chris - te e - lei - son, Chris -

e - lei - son, Chris - te e - lei - son, Chris -

- - - te e - lei - son, e - lei - - - son, Chris - te

- - - te e - lei - son, e - lei - - - son, Chris - te

- - - te e - lei - son, e - lei - - - son, Chris - te

- - - te e - lei - son, e - lei - - - son, Chris - te

H

H

e - lei - son,

e - lei - son,

e - lei - son,

e - lei - son,

Chris - - - - - te, Chris - - - te e - lei - - -

Chris - - - - - te, Chris - - - te e - lei - - -

Chris - - - te e - lei - - -

Chris - - - te e - lei - - -

I *pesante molto.*

ff

- - - - son, . . Ky - - - - - - - ri - e

pesante molto.

ff

- son, e - lei - son, Ky - - - - - - - ri - e

pesante molto.

ff

- son, e - lei - son, Ky - - - - - - - ri - e

pesante molto.

ff

- son, e - lei - son, Ky - - - - - - - ri - e

I *pesante molto.*

ff

e - lei - - - - - son, e - lei - - - - - - son, . .

e - lei - - - - - son, e - lei - - - - - - son, . .

e - lei - - - - - son, e - lei - - - - - - son, . .

e - lei - - - - - son, e - lei - - - - - - son, . .

K *Più mosso.* *agitato.*

p

Ky - ri - e . . e - lei - - son, e - lei - - - -

agitato.

p

Ky - ri - e . . e - lei - - son, e - lei - - - -

agitato.

p

Ky - ri - e . . e - lei - - son, e - lei - - - -

agitato.

p

Ky - ri - e . . e - lei - - son, e - lei - - - -

Più mosso. ♩ = 132.

K

p agitato.

- son, Ky - - - - ri - e e -
- son, Ky - - - - ri - e e -
- son, Ky - - - - ri - e e -
- son, Ky - - - - ri - e e -

p cres -

- lei - - - - - - - - - - son, e - lei - - -
- lei - - - - - - - - - - son, e - lei - - -
- lei - - - - - - - - - - son, e - lei - - -
- lei - - - - - - - - - - son, e - lei - - -

cen - - -

- - - - - - - - - - -

- lei - - son, e - lei - - son, e - lei - -

- lei - - son, e - lei - - son, e - lei - -

- lei - - son, e - lei - - son, e - lei - -

- lei - - son, e - lei - - son, e - lei -

- - - - - - - son, e - lei - - - - -

- - - - - - - son, e - lei - - - - -

- - - - - - - son, e - lei - - - - -

- - - - - - - son, e - lei - - - - -

cres.

- - - son, e - lei - - - - - - - - -

cres.

- - - son, e - lei - - - - - - - - -

cres.

- - - son, e - lei - - - - - - - - -

cres.

- - - son, e - lei - - - - - - - - -

M

son, e - lei - - - -

son, e - lei - - - -

son, e - lei - - - -

M

fff

(-son, e lei —)

rall. ma sempre ff

Tempo 1mo.

son,

son,

son, Chris - te e -

son, Chris - te e -

Tempo 1mo.

rall.

ff

Chris - - te, Chris - - te e - lei -

Chris - - te, Chris - - te e - lei -

- lei - son, Chris - te e - lei - - -

- lei - son, Chris - te e - lei - - -

tr

con tutta la forza.

- son.

- son, *decres.* *f* Ky - - ri - e . . . . e - lei - - . . .

- son, *decres.* Ky - - ri - e . . . . e - - lei - - - -

- son, *decres.* Ky - - ri - e, . . . Ky - - ri - e e - lei - - - -

decres.

N

p - son. . . .

p - son. . . .

p - son, . . . *dim.* Ky - ri - e e - lei - - - - - - - - - - - -

pp

N

p *dim.* *pp*

- son.

Fl. *tr.*

pp molto espress. *cres.*

dim.

perdendosi.

O

Ky - ri - e . .

Ky - - - - - - ri - e e -

Ky - - - - - - ri - e

Ky - - - - - - ri - e e -

O

cl.

rall.

. . e - - lei - - - - - - son, e -

- lei - - - - - - son, e - lei - - son, . . . e - -

e - lei - - - - - - son, e - lei - - - - - - - -

- lei - - - - - - son, . . . e - lei - - - - - - - -

P

pp

lei - son,

lei - son,

son,

pp

Ky - ri - e e - lei - - -

cres.

P

pp

cres.

mf

Ky - ri -

p

Ky - ri - e e - lei - - -

mf

mf

son, Ky - - - - - -

p cres.

Ky - ri - e . . . e - - lei - - -

mf

cen - - - - - - - - - - do.

mf

Q

pp

e e - lei - - - - - - son, e - lei - son,

son,

pp

Ky - - - ri - e,

ri - - - e . . e - lei - - - - - son,

pp

son, e - - lei - - - - - son,

Q

pp

pp

espress.

p

Ky - - - - - ri - e,

espress.

p

Ky - - - - - ri - e,

slentando sempre.

pp

Ky - ri - e, . .

slentando sempre.

pp

Ky - ri - e, . .

slentando sempre.

pp

Ky - - - - - - - - - ri - e, . .

pp

Ky - - - ri - - - - e . . . . . e - lei - - -

pp

slentando sempre.

Ky - ri - e . . . e - - lei - - - - son. . . .

Ky - ri - e . . . e - - lei - - - - son. . . .

Ky - ri - e . . . e - - lei - - - - - - - son.

- - - - - - son, . . e - - lei - - - - - - - son.

No. 2.

GLORIA.

Allegro vivace.

Soprano.

Alto.

Tenor.

Bass.

Allegro vivace.

Piano.

♩. = 78.

ff

Tutti. *ff*

Glo - ri - a in ex - cel - sis De - o,

Glo - ri - a in ex - cel - sis De - o,

Glo - ri - a in ex - cel - sis De - o,

Glo - ri - a in ex - cel - sis De - o,

glo - ri - a in ex - cel - sis De - o,

glo - ri - a in ex - cel - sis De - o,

glo - ri - a in ex - cel - sis De - o,

glo - ri - a in ex - cel - sis De - o,

A

A

glo - ri a in ex - cel - sis De - o,

glo - ri - a in ex - cel - sis De - o,

glo - ri - a in ex - cel - sis

glo - ri - a in ex - cel - sis

De - - - - o, glo - - ri - - - a,

De - - - - o, glo - ri - a

glo - - ri - - a . . . .

glo - ri - a in ex - cel - sis, glo - - - - ri -

B

pesante.

glo - - - - ri - a in ex - cel - - - - - sis De - -

in ex - cel - sis De - - - o, in ex - cel - sis

in ex - cel - - - - - sis, glo - ri - a in ex - cel - sis

- a . . . in ex - cel - sis, glo - ri - a, ... glo - ri -

- - o, glo - ri - a in ex - cel - sis De - - - o,

De - o, glo - ri - a in ex - cel - sis De - o, glo - ri - a in ex -

De - - - o, glo - - ri - a . . . in ex -

- a, glo - ri - a, . . . glo - - - ri - a,

glo - - - - - - - ri - a, glo - ri - a
- cel - - sis, glo - ri - a, glo - - ri - a, glo - - ri - a
- cel - - sis, glo - - - - - - ri - a, glo - ri - a
glo - ri - a, glo - - ri - a, glo - - ri - a

C (♩ = ♩.) ♩ = 78.

in ex - cel - sis De - - o.
in ex - cel - sis De - - o.
in ex - cel - sis De - - o.
in ex - cel - sis De - - o.

Solo. Tenor. *dolce.*

p

Et . . in . . ter - - ra

C (♩ = ♩.) ♩ = 78.

pp

Solo. Soprano. *dolce.*

p

Et . . in

pax . . ho - mi - nibus bo - næ vo-lun - ta - - tis, . . in . .

ter - ra pax . . ho - mi - ni bus bo - næ vo - lun - ta -

Solo. Alto.

mf espress.

Et . .

ter - - ra pax ho - mi - ni - bus, in . .

tis,

bo - - - - -

cres.

. . . in . . ter - ra pax . . ho - mi - ni-bus bo - næ . .

ter - - - ra . . pax . . ho - mi - - ni - bus bo -

Solo. Bass.

mf

Et . . . . . in ter - - - -

cres.

- næ vo - lun - ta - tis, et . . . in ter - ra

. . vo - lun - ta - - tis, in ter - ra pax, et . . .

- næ vo - lun - ta - tis, pax . . ho -

- - ra, et . . . in ter - ra pax . . ho - mi - ni-bus,

D

p

dim.

pp

pax, et . . in ter - ra . .

. . in ter - ra pax, et . . in ter - ra . .

- ni - - - ni - bus,

pax . . ho - mi - ni - bus,

pax, . . in ter - ra pax, . . . ho - mi - ni -

pax, . . in ter - ra pax, . . . ho - mi - ni -

bo - - næ . . vo - lun - ta - - -

et . . in . . ter - ra pax, ho - mi - ni -

- bus, et . . in . . ter - ra pax . . ho - mi - ni - bus bo - næ vo - lun -

- bus, et . . in . . ter - ra pax . . ho - mi - ni - bus bo - næ vo - lun -

- tis, et . . in . . ter - ra - pax . . ho - mi - ni - bus,

- bus, et . . in . . ter - ra pax . . ho - mi - ni - bus, pax . . . .

ta - - - - tis, in . . ter - - - - - - ra, . .

- ta - - tis, et in ter - - - - - - -

et . . in . . ter - ra pax . . . ho - mi - - - - - -

. . ho - mi - ni - bus, . . et . . . in ter - - ra

in ter - ra pax,

espress. cres.

- ra, in ter - ra . . pax, et . . in

mf p cres.

- - ni-bus, dim. et . . . in ter - ra pax, . .

p

pax, ... in ter - ra pax, ...

Ob.

dim. p

dim. F

p pp

et . . in . . ter - ra pax . . ho -

mf dim. pp

ter - - - ra, in . . ter - - - - - - - ra pax . . ho -

mf dim. pp

. . in . . ter - - - - - - - ra pax . . ho -

p dim. pp

et . . in ter - - ra

F

dim. pp espress.

mi - - - - ni - bus bo - næ vo - lun - ta - - - - tis.

mi - - - - ni - bus bo - næ vo - lun - ta - - - - tis.

mi - - - - ni - bus bo - næ vo - lun - ta - - - - tis,

pax, ... pax ho - mi - - - - ni - bus,

slentando poco a poco.

rall.

slentando poco a poco.

pax . . . . ho - mi - ni - bus bo - næ vo-lun - ta -

pax. . . . . .

slentando poco a poco.

rall.

Tempo 1mo.

Lau - - - - - da - -

Lau - - - - - da - mus,

tis. . . .

Lau - - - - da - -

Glo - ri - a in ex - cel - sis De - o, . . .

Tempo 1mo.

pesante.

mus, lau - da - - - mus te, be - ne -

lau - da - mus te, lau - - da - mus te, . . . be - ne -

- mus . . te, be - - ne - di - ci-mus, be - ne - di - - ci - mus,

Lau - da - mus te, . . be - - ne - - di - ci-mus te,

G

- di - ci-mus a - do - ra - - - - mus te,

- di - ci-mus a - do - ra - - - - mus te, a - do - ra - mus te, a - do -

te, a - do - ra - - - - mus te, a - do - ra - mus te, a - do -

a - - do - - ra - - - - mus te,

G

marcato.

fff

glo - - - - - - ri - fi - ca - mus

- ra - mus te,

fff

glo - - - - - - ri - fi - ca - mus

- ra - mus te,

fff

glo - ri - fi - ca - - - - - - - - - mus

fff

glo - ri - fi - ca - - - - - - - - - mus

fff

te, gra - - - - - ti - as, gra - - - - - ti - as

te, gra - - - - - ti - as, gra - - - - - ti - as

te, gra - - - - - ti - as, gra - - - - - ti - as

te, glo - - ri - fi - ca - mus te, . gra - - ti - as

H

a - gi- mus ti - - - - - bi

a - gi- mus ti - - - - - bi

a - gi- mus ti - - - - - bi

a - gi- mus ti - - - - - bi

H

sempre ff

ff

prop - - ter

ff

prop - - ter

ff

prop - - ter

ff

prop - - ter

mag-nam glo - ri - am tu - am,

mag-nam glo - ri - am tu - am,

mag-nam glo - ri - am tu - am,

mag-nam glo - ri - am tu - am,

I

ff p

Do - - mi-ne De-us, Rex cœ - les - tis

ff p

Do - - mi-ne De-us, Rex cœ - les - tis

I

p ff

ff p fff

De - - - - us, De-us, Pa - ter om - ni - po-tens.

ff p fff

De - - - - us, De-us, Pa - ter om - ni - po-tens.

fff

om - ni - po-tens.

fff

om - ni - po-tens.

p fff

L'istesso movimento.

dim. e slentando.

tenuto Ped.

Cello.

espress. *p rall.*

K

Adagio. Solo. Bass.

p

Do - mi - ne Fi - - li . . u - ni - ge - ni -

Adagio. ♩ = 114.

Viola.

pp

cres.

- te Je - - su Chris - te, Je - - su Chris - - -

cres.

Solo. Alto.

L *mf a tempo.*

Ag - nus De - -

pp

poco rit.

- te. Do - mi-ne De - - us, Do - mi-ne De - - us, Ag - nus

pp

poco rit.

pp a tempo.

cres.

- - - i, . . Fi - li - us Pa - tris, Ag - nus De - i,

cres.

De - i. . . Fi - li - us Pa - tris, qui tol - lis pec -

cres.

3

mf

Ag - nus De - i,

rit.

p pp

mi - se-re - re no - -

mf pp

- ca - ta mun - di, mi - se - re - - - re no - -

rit.

pp

mf pp rit. pp

a tempo. espress.

pp

- bis, qui tol - lis pec - ca - ta mun - di.

a tempo. pp cres.

- bis, su - - - sci - pe de - pre - ca - ti -

Str.

a tempo. pp

Cor. Anglais.

M

p

Qui se - des ad dex - te - ram

p

- o - nem nos - - tram. Ad

M

cres. mf pp

cres.

Pa - tris, mi - se - re - re . . no - - - - bis,

cres.

dex - te - ram Pa - tris, mi - se - re - re no - - - - bis,

cres.

mf

pp

mi - se - re - re, mi - se - re - - - - - re

pp

mi - se - re - re, mi - se - re - - - - - re

pp

ppp

dim.

p

no - bis, mi - - - se - re - - - - - re, mi - se -

pp

no - bis, mi - - - - - - - se -

pp

N

mf

- re - re, su - sci - pe de- pre- ca - ti -

mf

espress.

- re - re, mi - se - re - - re

N

cl.

mf

- o - nem nos - tram;

no - - - - bis; Qui tol - lis pec - ca - ta

pp *Fl.* *pp*

pp *cres - - - cen - - do.*

mi - se - re - - - - re no -

pp *cres - - - cen - - do.*

mun - di, mi - se - re - - - re no -

pp *cres - - - cen - - do.*

Soprano.

Alto. Tutti.

mf *f*

- bis. Ag - nus De - - i, . . Fi - li - us Pa - tris,

Tenor. Tutti.

mf *f*

Ag - nus De - - i, . . Fi - li - us Pa - tris,

Bass. Tutti.

f

- bis. Ag - nus De - i, Fi - li - us Pa - tris,

mf *f*

Tutti.

Ag - - nus De - i, qui tol - - - - - - -

Ag - nus De - i, mi - se -

Ag - nus De - i, qui tol - lis pec - ca - ta . . mun - di,

Ag - nus De - i, qui tol - lis pec - ca - ta . . mun - di,

- - - - - - - - lis pec - ca - - ta mun - di, mi - - - - - se -

- re - - - - - re no - - bis, mi - - - - se -

mi - se - re - re no - - bis, mi - se - re - - - -

mi - se - re - re no - - bis, mi - se - re - - - -

- re - re, mi - - - - - - - - se - re - re no - bis,

- re - re, mi - - - - - - - - se - re - re no - bis,

- re, mi - se - re - re, mi - se - re - re no - bis,

- re, mi - se - re - re, mi - se - re - re no - bis,

f ff
Ag - - - - - - - - - - - - nus
f ff
Ag - - - - - - - - - - - - nus
f ff
Ag - - - - - - - - - - - - nus
f ff
Ag - - - - - - - - - - - - nus
ff
De - - - - i, dim. mi - se - re - - - - - - -
De - - - - i, dim. mi - se - re - - - - - - -
De - - - - i, dim. mi - se - re - - - - - - -
sff dim.
- re . . no - - - - - - - bis. . . .
- re . . no - - - - - - - bis. . . .
- re . . no - - - - - - - bis. . . .
- re . . no - - - - - - - bis. . . .
rall. p

Solo. Alto. *a tempo.*

pp

Quo - ni - am tu so - lus sanc - - - tus. . .

pp a tempo.

Fl.

pp *espress.*

Solo. Bass.

pp a tempo.

Quo - ni - am tu so - lus sanc -

rit.

a tempo.

pp

L'istesso movimento. Tutti. *a tempo.*

pp

Tutti. Tu so - lus

pp a tempo.

Tu so - lus

Tutti. *pp a tempo.*

Tu so - lus

- - - - tus. . .

L'istesso movimento. ♩. = 80.

pp *espress.* *rit.* *pp a tempo.*

poco a poco cres. e accel.

sanc - tus, tu so - lus Do - mi - nus, tu so - lus

poco a poco cres. e accel.

sanc - tus, tu so - lus Do - mi - nus, tu so - lus

poco a poco cres. e accel.

sanc - tus, tu so - lus Do - mi - nus, tu so - lus

Tutti. *mf* *cres.*

tu so - lus

poco a poco cres. e accel.

f *ff* ♩. = 120.

sanc - tus, tu so - lus Do - mi-nus, tu so - lus Do - - - -

f *ff*

sanc - tus, tu so - lus Do - mi-nus, tu so - lus Do - - - -

f *ff*

sanc - tus, tu so - lus Do - mi-nus, tu so - lus Do - - - -

f

sanc - tus, tu so - lus Do - mi-nus, tu so - lus Do - - - -

ff

mi - nus, tu so - lus.

mi - nus, tu so - lus.

mi - nus, tu so - lus.

mi - nus, tu so - lus.

R *Allegro con fuoco.*

R *Allegro con fuoco.* ♩ = 130.

ff pesante.

ff

Tu so - lus Do - mi - nus, tu so - - - -

Tu so - lus Do - mi - nus, tu so - - - -

Tu so - lus Do - mi - nus, tu so - - - -

Tu so - lus Do - mi - nus,

- lus al - tis - - si-mus, Je - - - - su . . Chris - te,

mf

- lus al - tis - - si-mus, Je - - - - su . . Chris - te, tu

- lus al - tis - - si-mus, Je - - - su Chris - te,

tu so - lus Do - mi-nus, Je - - - su . . Chris - te,

legato.

tu so - lus al - tis - si - mus

so - lus Do - mi - nus, tu so - - - - lus al - tis - - - - si-mus,

tu so - lus, tu

tu so - lus.. Do - mi - nus, Do - mi -

tu so - - - - - lus al - tis - - si - mus, tu so - lus, tu

Je - - - - su.. Chris - - te, tu so - lus, tu

so - lus al - tis - si - mus, . . tu so - lus Do - mi - nus,

- nus, tu so - - - - lus al - tis - - si - mus, tu so - lus Do - mi -

so - lus, tu so - lus Do - mi - nus,

so - lus Do - mi - nus, Do - mi - nus,

tu so - lus Do - mi - nus,

- nus, Do - - - - mi - nus,

tu

marcato.

Chris- te, tu so - lus Do - mi - nus, tu . . so - - - - lus

marcato.

Chris- te, tu so - - - - - lus, tu so - lus Do - mi - nus,

marcato.

Chris- te, tu so - lus Do - mi - nus, Do - mi - nus,

so - lus Do - mi - nus, tu so - lus, tu so - - lus

Je - - - - - - - su . . Chris-te,

Je - - - - - - - su . . Chris-te, *mf* tu so - -

Je - - - - - - - su . . Chris-te,

Je - - - - - - - su . . Chris-te, *mf* tu so - -

mf

f al - tis - - si - mus,

f - lus al - tis - - si- mus,

f tu so - lus Do - mi- nus, *mf* tu so - - lus al - tis - -

f - lus, tu so - lus Do - mi -nus,

f tu so - lus

f tu so - lus

f tu so - lus

mf

f

T

ff

Do - mi - nus, tu so - lus Do - mi - nus,

ff

Do - mi - nus, tu so - lus Do - mi - nus, tu

ff

- si - mus, tu so - lus Do - mi - nus,

ff

Do - mi - nus, tu so - lus Do - mi - nus, tu

T

ff pesante molto.

tu so - lus Do - mi - nus, tu so -

so - lus Do - mi - nus, tu so -

tu so - lus Do - mi - nus, tu so -

so - lus Do - mi - nus, tu so -

so - lus Do - mi - nus, tu so -

- lus al - tis - si-mus, tu so - lus,

- lus al - tis - si-mus, tu so - lus,

- lus al - tis - si-mus, tu so - lus,

- lus al - tis - si-mus, tu so - lus,

pesante molto.

tu so - lus, tu

tu so - lus, tu

tu so - lus, tu

tu so - lus, tu

so - - lus al - tis - si - mus, tu so - lus

dim.

so - - lus al - tis - si - mus, tu so - lus

dim.

so - - lus al - tis - si - mus, tu so - lus

dim.

so - - lus al - tis - si - mus, tu so - lus

dim.

al - tis - si - mus,

al - tis - si - mus,

mf *dim.*

al - tis - si - mus, tu so - lus al - tis - si - mus,

al - tis - si - mus,

mf *dim.*

p pp

tu so - lus Je - - - - - - su Chris - te,

pp

Solo. Bass.

mf

Je - - - - - - su Chris - te,

mf dolce. p espress.

Solo. Tenor.

pp rit. e dim.

Je - - - - - - - - su Chris - - -

pp rit. e dim.

Ped.

Meno mosso.

- te,

Meno mosso. ♩ = 120.

pp

Ob.

Solo. Alto.

pp

cum Sanc - - to Spi - ri - tu, . . .

pp

. . in glo - - - - - - - - - -

cres.

- ri - a De - - - - - - i, De - i

cres.

V

Pa - tris, A - - - - - - - - - men, . .

pp

Cor Anglais.

rit. . . . . . .

pp

cum Sanc - to Spi - ri - tu. . . .

rit. . . . . . .

a tempo.

pp a tempo. poco a poco cres. e accel.

Tempo 1*mo.* TUTTI. *f*

TUTTI. In *f*

TUTTI. In *f*

TUTTI. In *f*

In

Tempo 1*mo.*

f

glo - ri - a, in glo - ri - a De - i Pa - tris,

glo - ri - a, in glo - ri - a De - i Pa - tris,

glo - ri - a, in glo - ri - a, in glo - ri - a,

glo - ri - a, in glo - ri - a,

A - - - - - - - men,
in
A - - - - - - - men, in glo - ri - a, in glo - -
A - - - - - - - men,
A - - - - - - - men, in glo - -
glo - - - - ri - a, in glo - - - - - - ri - a De - i
- - - - - - ri - a De - - - - i . . Pa - -
in glo - - - - ri - a, . in
- - ri - a, De - i Pa - - tris, A - - - - - - - -
Pa - tris, in glo - ri - a, A - - - - - men, A -
- - tris, A - - - - - - men, in glo - ri - a, A -
glo - ri - a, A - - - - - - - men, A -
- - men, in glo - ri - a, A - men, A -

men, in glo - ri -

men, in glo - ri - a, in

men, in glo - ri -

men, in glo - ri - a, in

- a, in glo - ri - a, A - - - - men, A - -

glo - ri - a, A - - - - men, A - -

- a, in glo - ri - a, A - - - - men, A - -

glo - ri - a, A - - - - men, A - -

men, in glo - ri - a, in

men, in glo - ri - a, in

men, in glo - ri - a, in

men, in glo - ri - a, in

sff *sff* *sff* *pesante.*

glo - - - - - ri - a, in glo - - ri - a

glo - - - - - ri - a, in glo - - ri - a

glo - - - - - ri - a, in glo - - ri - a

glo - - - - - ri - a, in glo - - - ri - a

De - - - i Pa - - - tris, A - - -

De - - - i Pa - - - tris, A - - -

De - i Pa - tris, A - - - - - - - - - -

De - i Pa - tris, A - - - - - - - - - -

Y

- - - - - men,

- - - - - - men,

- men, A - - - men,

- men, A - - - men,

Y

largamente.

A - - - - - men, A - - - - - - men,

A - - - - - men, A - - - - - - men,

A - - - - - men, A - - - - - - men,

A - - - - - men, A - - - - - - men,

in glo - ri - a De - - - i

in glo - ri - a De - - - i

in glo - ri - a De - i, De - - - i

in glo - ri - a De - i, De - - - i

Pa - - tris. A - - - - - men,

Pa - - tris. A - - - - - men,

Pa - - tris. A - - - - - men,

Pa - - tris. A - - - - - men,

Più mosso.

accel.

A - - - - - men,

accel.

A - - - - - men,

accel.

A - - - - - men,

accel.

A - - - - - men,

Più mosso. ♩ = 152.

A - - men, A - - - men,

A - - men, A - - - men,

A - - men, A - - - men,

A - - men, A - - - men,

fff

rit.

A - - - men, A - men.

A - - - men, A - men.

A - - - men, A - men.

A - - - men, A - men.

No. 3. CREDO.

Allegro con fuoco.

Soprano. Alto. Tenor. Bass.

f pesante.

Cre - - - - - do, cre - do in u - num De - - - - - - - - - um,

Piano. ♩ = 126 to 144.

Allegro con fuoco. f

marcato. f

Pa - trem om - ni - po - ten - - tem, om - ni - po - ten - - - ni - po - ten - tem, Pa - - - - - trem, . . . Pa - Pa - trem om - ni - po - ten -

cres. ff

tem, om - - ni - po - ten - - - - - tem, fac -

- - trem om - - ni - po - ten - - - - - tem, fac -

- - trem om - - ni - po - ten - - - - - tem, fac -

- - - - tem, om - ni - po - ten - - - - - tem,

A

pesante.

f

ff

f pesante.

- to - rem cæ - li et ter - ræ, vi - si - bi - li -

- to - rem cæ - li et ter - ræ, vi - si - bi - li -

- to - rem cæ - li et ter - ræ, vi - si - bi - li -

vi - si - bi - li -

Trombe.

f

- um om - - - - - - - ni - um. . . .

- um om - - - - - - - ni - um . . . . .

- um om - - - - - - - ni - um . . . . .

- um om - - - - - - - ni - um. . . . . .

ff

dim.

et . . . . . in - vi - - - - si - - - -

et . . . . . in - vi - - - - si - - - -

. . . . . bi - - li - um. Cre - do, cre - - do,

. . . . . bi - - li - um. Cre - do, cre - - do,

Cre - do, cre - - do,

cre - do in u - num Do - mi-num Je - sum Chris - - - - - -

cre - do in u - num Do - mi-num Je - sum Chris - - - - - -

cre - do in u - num Do - mi-num Je - sum Chris - - - - - -

B

- tum,

- tum,

- tum, Fi - - li - um De - i u - - - - - - -

- tum, Fi - - li - um De - - - - i u - - - - - - -

B

f cantabile.

f

et . . ex Pa - - tre

f

et . . ex Pa - - tre

- - - ni - ge - ni - tum,

- - - ni - ge - ni - tum,

cres.

na - - tum . . an - - - - - te om - - ni - a

cres.

na - - - tum . . an - - - - - te om - - ni - a

f cres.

an - - - - - te om - - ni - a

f

cres.

na - - tum an - - - - - te om - - ni - a

cres.

sæ - cu - la, De - um de De - -

sæ - cu - la, De - um de De - -

sæ - cu - la, De - um de De . .

sæ - cu - la, De - um de De .

C *marcato. tempo*

- o, . . . lu - men de lu - mi - ne, De - um

- - - - - o, lu - men de lu - mi - ne, De - um

- - - - - o, lu - men, lu - men de lu - mi - ne, De - um

- - - - - o, lu - men, lu - men de lu - mi - ne, De - um

poco accelerandosi.

ve - rum de De - o ve - ro, ge - - - - - ni -

ve - rum de De - o ve - ro, ge - - - - - ni -

ve - rum de De - o ve - ro, ge - - - - - ni -

ve - rum de De - o ve - ro, ge - - - - - ni -

- tum non fac - - tum, con - sub - stan - ti -
- tum non fac - - tum, con - sub - stan - ti -
- tum non fac - - tum,
- tum non fac - - tum,
- a - lem Pa - - tri, . . . per quem, . . per
- a - lem Pa - - tri, per quem, . . .
con - sub - stan - ti - a - lem Pa - - tri, ...
con - sub - stan - - ti - - a - - lem Pa - -
quem . . . om - - - - - - - - - - - - ni -
per quem, per quem om - - - - - - ni -
per quem, per quem . . om - - - - - ni -
- tri, per quem, per quem om - - - - - ni -

- a fac - - ta sunt, fac - - - ta . . sunt.

- a fac - - ta sunt, fac - - - ta sunt.

- a fac - - ta sunt, fac - - - ta . . sunt.

- a fac - - ta sunt, fac - - - ta sunt.

ff largamente.

legatissimo.

dim.

E

L'istesso movimento. Solo. Tenor.

mf

@ 3′ Qui prop - - - ter nos ho - mi - nes, . . et . .

L'istesso movimento. (♩ = ♩) ♩ = 144.

p *p*

. . . prop-ter nos - - - tram sa - lu - - tem, des -

dim.

f

pp

sf

dim. *p* *dim. e rall.*

- cen - - - - - dit de cœ - - - - - - -

sf *p* *p* *dim. e rall.*

Andante.

- lis.

Andante. ♩ = 76.

Vl. Solo. *Fl.*

pp molto dolce.

Solo Soprano.

pp

@ 4/4 Et . . . . in - car - na - tus

pp

slentando

est de Spi - - - - - ri - tu . . . .

pp *slentando*

molto. F *Meno mosso.* *pp*

. . Sanc - - - - to, ex . . . Ma - ri - -

Meno mosso. ♩ = 60.

8va *Fl.* *tr*

molto. *ppp*

rit. *Tempo 1mo. Andante.*

- - - - a Vir - - gi - ne.

rit.

TUTTI. TENOR I.

TUTTI. TENOR II.

pp

Et ho - mo

TUTTI. BASS I.

TUTTI. BASS II.

8va

tr *tr*

Tempo 1mo. Andante.

rit.

pp Cor. e Tromboni.

pp *cres.* *rit.*

Et ho - mo fac - tus est, ho - mo fac - - tus

cres. *rit.*

fac - - - tus est, ho - mo fac - - tus

rit.

p

Et ho - mo fac - tus

pp cres. *rit.*

Ho - - mo fac - tus

rit.

cres.

Adagio non troppo.
TUTTI. SOPRANO.

TUTTI. ALTO.
Cru - ci - fix - us, cru - ci - fix - - us e - ti - am . pro

TENOR.
- est. Cru - ci - fix - us, cru - ci - fix - us e - ti -

BASS.
- est Cru - ci -

Adagio non troppo. ♩ = 66.

Cru - ci - fix - us, cru - ci - fix - - - - us e - - - -

no - bis, cru - - - ci - fix - - us pro no - - bis, sub

- am, . . sub Pon - - ti - o . . Pi - la - - - to, cru - -

- fix - us, cru - ci - fix - - us . . e - ti - - am,

- - ti - am . . . pro no - bis, cru - ci - fix - us e - -

Pon - - ti - o Pi - la - to, cru - ci - fix - - us e - -

- - ci - fix - - us, cru - - - - ci - fix - - us,

cru - ci - fix - us e - - ti - am, cru - - ci -

- - ti-am pro no - - - - - - bis, cru - ci -

- - - ti - am pro no - - - - bis, cru - - ci - fix - us . .

cru - - ci - fix - us . . e - ti - am, ...

- fix - us, cru - - ci - fix - us . . . e - - ti - am, pro no - -

- fix - us e - ti - am, cru - - ci - fix - - us, cru - - ci -

e - - ti - am, cru - - ci - fix - us e - ti - am, cru - - ci -

cru - ci - fix - - us e - - ti - am, cru - - ci - fix - - - -

- - - - - - bis, cru - - - - ci - fix - - us, ...

- fix - us, cru - - - - ci - fix - us, pas - sus, pas - - sus et se -

- fix - us, cru - ci - fix - us, pas - sus, pas - - sus et se -

- us, . . cru - - ci - fix - us, pas - sus, pas - - sus et se -

. . . cru - - ci - fix - - us, pas - sus, pas - - sus et se -

pul - tus.

pul - tus, et se - pul - - - - - tus est.

pul - tus, et se - pul - - - - tus est, et . . se - pul - tus

pul - tus, se - pul - - - - - tus est, et . . se - pul - tus

ppp

ppp

ppp

Celli.

pp

espress.

Allegro con fuoco.

Re-sur -

f

Re-sur-rex - -

Re-sur - rex - - - - -

mf cres. molto.

est.

Re-sur-rex - - - - - - -

mf cres. molto.

est.

Et re-sur-rex - - - - - - -

Ob.

Allegro con fuoco. ♩ = 144.

p rit.

mf cres. molto.

f

Re-sur-rex - - it ter - tia di - e se - cun - dum Scrip - tu - -

rex - it,

- - it, re - - - sur - rex - it ter - tia di - e se - cun - -

f

it,

- it, re- sur-rex - - it ter - tia di - e se - cun - dum Scrip - tu - -

f

- it, re-sur-rex - - it ter - tia di - e se - cun - dum, se - cun - -

f

H

ff

- - - ras. Et . . as - cen - - dit . . . . in

- dum Scrip - tu - ras. Et . . as - cen - - dit . . . . in

- - - - - ras. Et . . as - cen - - dit . . . . in

- dum Scrip - tu - ras. Et . . as - cen - - dit . . . . in

H

ff

cæ - - lum, se - - det ad dex - - te-ram

cæ - - lum, se - - det ad dex - - te-ram

cæ - - lum, se - - det ad dex - - te-ram

cæ - lum, se - - det ad dex - - te-ram

Pa - - tris,

marcato.

Pa - - tris, et i - te-rum ven - tu - rus est

Pa - - tris. cum glo - -

marcato.

Pa - tris, et i - te-rum ven - tu - rus est cum glo - -

Tromboni.

cum glo - ri - a ju - di - ca - re, ju -

cum glo - ri - a ju - di - ca - re, ju -

- ri - a ju - - - - di - ca - re,

- ri - a ju - di - ca - - - re, ju - - di - ca - re vi - vos,

- - di - ca - re vi - vos, ju - di - ca - re . . vi - vos et mor - -

- - di - ca - re vi - - vos, vi - - vos et mor - -

ju - - di - ca - re vi - - vos et mor - -

vi - vos . . et . . mor - tu - os, et mor - -

- - - - - - tu - os,

- - - - - - tu - os,

- - - - - - tu - os,

- - - - - - tu - os,

cu - - jus reg - - ni non

cu - - jus reg - - -

cu - - jus . .

cu - - jus

e - - - - - rit fi - - nis, cu - - - - - - - -

ni non e - rit fi - - nis, cu - - - - - - - -

reg - ni non e - rit fi - - nis, cu - - - - - - - -

reg - ni non e - rit fi - - nis, cu - - - - - - - -

ff largamente.

ff largamente.

ff largamente.

ff largamente.

ff largamente.

- jus reg - ni . . . . . non e - - - - - -

- jus reg - ni . . . . . non e - - - - -

- jus reg - - - - - ni non . . . e - - - - - -

- jus reg - - - - - ni non . . e - - - - -

rit fi

rit fi

rit fi

rit fi

K

nis.

nis.

nis.

nis.

K

dim.

dim. e rall. poco a poco..

p pp

M. D.

Solo. Soprano.
Andante.
pp
Cre - - do, . . cre - - - - - - - - - - do in

pp Solo. Alto.
Cre - - do, cre - - - - - - - - - - do in

pp Solo. Tenor.
Cre - - do, cre - - - - - - - - - - do in

Solo. Bass.
Cre - - do, cre - - - - - - - - - - do in

8va
Vl. Solo.
tr

pp Andante. ♩ = 76.
pp
Cello. Solo.

Spi - ri - tum Sanc - - - - - - tum, in Spi - ri - tum Sanc -
Spi - ri - tum Sanc - - - - - - tum, in Spi - ri - tum Sanc -
Spi - ri - tum Sanc - - - - - - tum, in Spi - ri - tum Sanc -

Allegro energico.
Tutti. *energico.*
f
- tum.
Tutti. *energico.* Do - mi-num et vi - vi - fi - can -
- tum.
Tutti. *energico.* Do - mi - num, Do-mi-num et vi - vi - fi - can -
- tum.
Do - mi - num, . . Do - mi-num et vi - vi - fi - can -
Tutti. *energico.*
- tum. Do - mi-num et vi - vi - fi - can - - tem, Do - mi-num et vi - vi - fi - can -

Allegro energico. ♩ = 152.
f energico.

Andante.

Solo. *p* *cres. poco a poco.*

Qui . . ex Pa - - - - tre,

Solo. *p* *cres. poco a poco.*

Qui . . ex Pa - - - - tre,

Solo. *p* *cres. poco a poco.*

Qui . . . ex Pa - - - - tre,

Solo. *p* *cres. poco a poco.*

Qui, ...

ff

tem.

ff

tem.

ff

tem.

ff

tem.

8va

Andante.

tr

ff

fp

p *cres. poco a poco.*

mf *pp*

qui . . ex Pa - tre, Fi - li - o - - - - - - - -

mf *pp*

qui . . ex Pa - tre, Fi - li - o - - - - - - - -

mf *pp*

qui . . ex Pa - tre, Fi - li - o - - - - - - - -

mf *pp*

qui . . ex Pa - tre, Fi - li - o - - - - - - - -

mf *pp*

Allegro energico.

- que pro - ce - - - - dit.

- que pro - ce - - - - dit.

- que pro - ce - - - - dit.

- que pro - ce - - - - dit.

energico.

Qui . .

energico.

Qui cum Pa -

energico.

@ 13′ Qui cum Pa - tre et Fi - li -

Allegro energico.

energico.

Qui cum Pa - tre et Fi - - li - o si - mul

. . cum Pa - - - tre et Fi - - li - o si - mul

- - tre, qui cum Pa - tre et Fi - - li - o si - mul

- o, qui cum Pa - tre et Fi - - li - o si - mul

Ped.

M *L'istesso movimento.* *sempre f*

a - do - ra - - - - - - - tur, si - - mul

sempre f

a - do - ra - - - - - - - tur, si -

sempre f

a - do - ra - - - - - - - tur, si - - mul a - do -

a - do - ra - - - - - - - tur,

M *L'istesso movimento.* (𝅗𝅥 = 𝅗𝅥) 𝅗𝅥 = 152.

sempre f

a - do - ra - - - - - - - tur, et con - glo - ri - fi -

- - mul a - - - - - do - ra - tur, et con - glo - ri - fi -

- ra - - tur, si - - - - - - mul a - do - ra - tur,

sempre f

si - - mul a - do - ra - - - - - - - tur,

cres.

- ca - tur, a - - - - do - ra - - - tur, qui

cres.

- ca - tur, a - - - do - ra - - - - - - tur, qui

cres.

et con - glo - ri - fi - ca - tur, qui . . lo - cu - tus est, lo - -

cres.

et con - glo - ri - fi - ca - tur, a - do - ra - - - -

poco a poco.

lo - cu - tus est . . per pro - phe - - - - - - tas, qui lo - - -

poco a poco.

lo - cu - tus est . . per pro - phe - - - - - - tas, qui lo - cu - tus

poco a poco.

- - cu - tus est, qui lo - cu - tus est per pro - phe - tas, lo - - -

poco a poco.

- tur, qui lo - cu - tus est per pro - phe - - - tas, lo - - -

poco a poco.

- - - - - - cu - tus est . . . . per pro - phe - - - - - -

est . . per pro - phe - - tas, qui lo - cu - tus, lo - - -

- - - - cu - tus est, qui lo - - - - - - - - - -

- - - - cu - tus est, qui lo - cu - tus est, qui lo - -

ff

- - - - tas, per pro - phe - - tas.

ff

- cu - tus est per pro - phe - - tas.

ff

- cu - tus est per pro - phe - - tas.

ff

- cu - tus est per pro - phe - - tas.

N

N

pesante.

14'

Cre - - - - - do, . . cre - do in u - nam sanc - tam Ca -

Cre - - - - - do, . . cre - do in u - nam sanc - tam Ca -

Cre - - - - - do, . . cre - do in u - nam sanc - tam Ca -

Cre - - - - - do, . . cre - do in u - nam sanc - tam Ca -

- tho - li - cam et A - pos - to - li - cam Ec -

- tho - li - cam et A - pos - to - li - cam Ec -

- tho - li - cam et A - pos - to - li - cam Ec -

- tho - li - cam et A - pos - to - li - cam Ec -

- cle - - si - am. Con -

- cle - - si - am. Con -

- cle - - si - am. Con -

- cle - - si - am. Con -

- fi - te - or u - num bap -
- fi - te - or u - num bap -
- fi - te - or u - num bap -
- fi - te - or u - num bap -

pesante.

- tis - ma in re - mis - si - o - nem pec - ca - to
- tis - ma in re - mis - si - o - nem pec - ca - to
- tis - ma in re - mis - si - o - nem pec - ca - to
- tis - ma in re - mis - si - o - nem pec - ca - to

Adagio. @ 14 2/4'

- - - rum.
- - - rum.
- - - rum. Et ex - pec - to re - sur - rec - ti -
- - - rum. Et ex - pec - to re - sur - rec - ti -

Adagio. ♩ = 88.

p Tromboni.

mf *rall. e dim.* *p* *pp*

- o - nem mor - tu - o - - - - - - - - - rum.

mf *rall. e dim.* *p* *pp*

- o - nem mor - tu - o - - - - - - - - - rum.

colle voci.

mf *rall. e dim.* *p* *pp*

Allegro non troppo.

pp

Et vi - tam ven - tu - ri

pp

Et vi - tam ven - tu - ri sæ - cu - li, ...

Allegro non troppo. ♩ = 160.

pp

pp *rit.*

A - men,

Allegro.

sæ - cu - li,

Allegro. 𝅗𝅥 = 110.

pp *rit.*

Vl. 2.

p cres.

marcato.
mf
Et vi - tam ven - tu - - - ri sæ - - - -

mf *marcato.*

marcato.
mf
Et vi - tam ven -

- - cu - li, A - - - - - - - - men, A - -

tr

tu - - - ri sæ - - - - - cu - - li, A - - - - - -

- - - - - men, A - - - men, A - men, A - - - -

tr

P *marcato.* *f*

Et vi - tam ven - tu - ri

- - - - - - men, A - - - - men, A - - - - - -

f

- - - - - - men, A - - men, et . . . vi - tam ven - tu - - - ri

P*tr* *f*

sæ - - - - - cu - li, A - - - - - - -

- men, A - - men, A - - - - men, A - - -

sæ - cu - li, A - - men, A - men,

- - men, A - - - - - - men, et vi - - -

- - - - men, A - - - - men, A - - - - -

A - - - - - - men, A - - -

f marcato.

Et vi - tam ven - tu - - ri sæ - - - - cu - -

marcato il basso.

- - - tam . . . ven - tu - - ri sæ - - - - - - - - - cu -

- men, et vi - - - - tam ven - tu - ri sæ - cu - li, A - - - men, A - men,

- - men, A - - - - - - - - - - men, A - men, et

- li, A - - - - - - - - - - men, A - men,

decres. *p*

- li, A - - - - - men,

decres. *p*

A - - - - men, et vi - tam ven - tu - - - ri

decres. *p*

vi - tam ven - tu - - - ri sæ - - - - - cu - li, A - -

mf *p*

A - - - men, et . . vi - tam ven - tu - - - ri

decres. *p*

p *f*

et vi - tam ven - tu - ri . . . sæ - - - cu - li, et

sæ - - - - - cu - li, . . . A - men, et vi - tam ven - tu - ri, et

- men, et vi - tam ven - tu - - - - ri, A - - men, A - men, et

sæ - - - - - cu - li, et vi - tam ven - tu - - - - ri, et

f

vi - tam ven - tu - ri sæ - - - cu - li, A -

mf dolce.

vi - tam ven - tu - ri sæ - - - cu - li, A -

mf dolce.

vi - tam ven - tu - ri, ven - tu - ri sæ - - cu - li, . . A - -

mf dolce.

vi - tam ven - tu - ri, ven - tu - ri sæ - - cu - li,

mf dolce.

cres.

- - - - men, A - - - - - - men, A -

cres.

- - - men, A - - - - - - - men, A -

men, A - men, A - men, A -

mf

cres.

et vi - tam ven - tu - ri sæ - - - cu - -

cres.

marcato il basso.

- - men, A - - - - - - men,

- - men, A - - - - - - men,

- - men, A - - - - - - men, et vi-tam ven -

- li, A - - - - - - - men,

ff

sf p

p dim.
et vi - tam ven - tu - - - - - ri
p dim.
et vi - tam ven - tu - - - - - - - - - - - ri
dim.
- tu - - - - - - - - - - - - - - - ri
p dim.
et vi - tam ven - tu - ri
dim.

pp
sæ - - - - - - - cu - li,
pp pp cres.
sæ - - - - - - - cu - li, et vi - tam ven -
pp pp cres.
sæ - - - - - - - cu - li, et vi - tam ven -
pp pp cres.
sæ - - - - - - - cu - li, et vi - tam ven - tu - - - -
pp pp cres.

p cres. f
et vi - tam ven - tu - - - - - ri, . . . et vi - tam ven -
f
- tu - - - - - ri, ... et vi - tam ven - tu - ri, vi - tam ven -
mf cres. f
- tu - - - - - ri, et vi - tam ven - tu - ri sæ - cu - li, et vi - tam ven -
mf cres. f
- - - - - - - ri, et vi - tam ven - tu - ri sæ - cu - li, et vi - tam ven -
mf cres. f

Poco più mosso.

- tu - ri sæ - cu - li, A - - - - men, A - - - - - - - -

- tu - ri sæ - cu - li, A - - - - men, A - - - - - - - -

marcato.

- tu - ri sæ - cu - li, A - - - - men, et vi - tam ven - tu - ri

- tu - ri sæ - cu - li, A - - - - men, A - - - - men,

Poco più mosso. 𝅗𝅥 = 116.

marcato.

marcato.

- men, et

marcato. *cres.*

- men, et vi - tam ven - tu - ri sæ - - -

cres.

sæ - - - - - cu - li, A - men, A - - - - men,

cres.

A - - - - - - - - men, A - - men,

cres.

R

vi - tam ven - tu - ri sæ - - - - cu - li, A - - men, A - -

- - cu - li, A-men, A - - - - men, A - men, A - -

A - - - - men, A - - - - men, A - men, A - -

et vi - tam ven - tu - ri sæ - - - - cu - li, A - -

R

men, A - - men, A - - - - - - - - - men, A -

men, A - men, A - - - - - - - - - men, A -

men, A - men, A - - - - - - - - - men, A -

men, A - men, A - - - - - - - - - men, A -

pesante.

- - - - - men, et vi - tam ven - tu - ri sæ - cu - li,

- - - - - men, et vi - tam ven - tu - - ri sæ - cu - li,

- - - - - men, et vi - tam ven - tu - - ri sæ - cu - li,

- - - - - men, et vi - tam ven - tu - - ri sæ - cu - li,

S

fff

A - men, A - men, A - - - - - - - - - - -

fff

A - men, A - men, A - men, A - men, A - - men, A -

fff

A - men, A - men, A - men, A - men, A - men, A - - -

fff

A - men, A - men, A - men, A - men, A - - men, A -

S

fff

men, A - - - men, A - men,

- men, et . . vi - tam ven - tu - ri . . sæ - cu - li, A - - - men,

- men, A - - - men, . . A - - - men, A - - - men,

- men, et . . vi - tam ven - tu - ri . . sæ - cu - li, A - - - men,

molto. Più mosso.

A - - - - - - men,

molto.

A - - - - - - men,

molto.

A - - - - - - men,

molto.

A - - - - - - men,

Più mosso. ♩ = 164.

molto.

T

A - - - men, A - men,

A - - - men, A - men,

A - - - men, A - men,

A - - - men, A - men,

T

accel.

A - - - - - men,

A - men, A - - - - - - - -

rit. molto.

- men, A - - - - men, . . . A - - men.

No. 4.

SANCTUS.

Solo. Alto.

Adagio non troppo.

Voice. *p*

Sanc - tus, Sanc - - tus, Sanc - tus, Do - -

Adagio non troppo.

Piano. ♩ = 74. *Cor.* *pp*

cres. *dim.*

- - mi - nus De - - us Sa - ba - oth, Sanc tus,

cres. *dim.* *pp*

p *cres.* *dim.*

Do - - - - - mi - nus De - - - - us Sa - ba -

cres. *dim.*

- oth.

A

Tutti. Soprano I. *pp* *mf*

Sanc - tus, . . Sanc - - - tus, Sanc - - - - - -

Tutti. Soprano II. *pp* *mf*

Sanc - tus, Sanc - - - tus, Sanc - - - - - -

Tutti. Alto I. *pp* *mf*

Sanc - tus, . . Sanc - - - tus, Sanc - - - - - -

Tutti. Alto II. *pp* *mf*

Sanc - tus, Sanc - - - tus. Sanc - - - - - -

A

pp (a capella.) *mf*

B

mf

Ple - ni sunt

pp

- tus.

pp

- tus.

pp

- tus.

pp

- tus.

B

pp Tromboni.

p

cres.

cæ - li et ter - ra glo - ri - a tu - a, ple - ni sunt

p

pp

Ple - ni,

pp

Ple - ni,

pp

Ple - ni,

pp

Ple - ni,

cres.

pp

pp

cres.

f

cæ - li et ter - ra glo - ri - a tu - - a.

cres.

mf

Cl.

espress.

Soprano I.
pp animandosi. cres. f Più mosso.
Ple - ni sunt cæ - li et ter - ra glo - ri - a tu - a. Ho - san -
Soprano II.
mf cres. animandosi f
Ple - ni glo - ri - a tu - a. Ho - san - -
Alto I.
p cres. animandosi. f
Ple - ni, ple - ni glo - ri - a tu - a. Ho - san - -
Alto II.
mf cres. animandosi. f
Ple - ni glo - ri - a tu - a. Ho - san - -
Tenor I.
Tenor II.
Bass I.
Bass II.
Più mosso.
Trombe.
pp animandosi. cres. f
- na, Ho - san - - - na, Ho - san - - - -
- na, Ho - san - - na, Ho - san - - - -
- na, Ho - san - - na, Ho - san - - - -
- na, Ho - san - - na, Ho - san - - - -
ff
Ho - -
Ho - san - - - -
ff
Ho - -
Ho - san - - - -
ff pesante.

- na, . . . Ho - san - - na in ex - cel - - sis,

- na, . . . Ho - san - - - na in ex - cel - - sis,

- na, Ho - san - - - na in ex - cel - - sis,

- san - na, Ho - san - - - na in ex - cel - - sis,

- na, Ho - san - - - na, in ex - cel - - sis,

- san - na, Ho - san - - - na in ex - cel - - sis,

- na, Ho - san - - - na in ex - cel - - sis,

Ho - san - - na, Ho - san - na in . . . ex -

Ho - san - - na, Ho - san - na in ex -

Ho - san - - na, Ho - san - na in . . . ex -

Ho - san - - na, Ho - san - na in . . . ex -

Ho - san - - na, Ho - san - na in ex -

Ho - san - na in . . . ex -

Ho - san - na in ex -

Trombe.

ff sempre.

fff

- cel - sis, Ho-san - na, Ho-san - na, Ho-san -

- cel - sis, Ho-san - na in ex-cel - - - sis, Ho-san -

- cel - sis, Ho - san - na in ex-cel - - - sis, Ho-san -

- cel - sis, Ho - san - na, Ho-san na, Ho- san -

- cel - sis, Ho - san - na, Ho-san - - na, Ho-san -

- cel - sis, Ho-san - na in ex-cel - - - sis, Ho- san -

- cel - sis, Ho - san - na in ex- cel - - - sis, Ho-san -

- cel - sis, Ho - san - na, Ho - san - - - na, Ho-san -

dim. subito. rall.

- na in . . ex - cel - sis, Sanc - - - - - - - - tus.

- na in . . ex - cel - sis, Sanc - - - - - - - - tus.

- na in ex - cel - sis, Sanc - - - - - - - - tus.

- na in ex - cel - sis, Sanc - - - - - - - - tus.

- na in . . ex - cel - sis.

- na in . . ex - cel - sis.

na in . . ex - cel - sis.

- na in ex - cel - sis.

pp

Solo. Alto.

E *Tempo 1mo.*

mf espress.

Ple - ni sunt cæ - li et ter - ra glo - ri - a tu - a.

Soprano I.

Soprano II.

Alto I.

Alto II.

Tenor I.

Tenor II.

E *Tempo 1mo.*

Cor.

p espress.

mf cres.

Ple - ni sunt

p cres.

Ple - ni sunt cæ - li et ter - -

mf cres.

Ple - -

p cres.

Ple - ni sunt cæ - -

p cres.

Ple - ni sunt cæ - -

p cres.

Ple - - - ni . . .

cres - - cen - - do.

f

dim.

cæ - li et ter - ra glo - - ri - a tu - a.

- ra, et ter - ra glo - - ri - a tu - a.

- - ni, ple - ni glo - - ri - a tu - a.

- li et ter - ra glo - - ri - a tu - a.

- li et ter - - - - - - - ra, sunt cæ - li et

- sunt cæ - - - - - - li, sunt cæ - li et

Bass I.

f espress.

Bass II.

f espress.

Ple - ni sunt cæ - li et ter - ra glo - ri - a tu - -

Ple - ni sunt cæ - li et ter - ra glo - ri - a tu

F espress. rit.

Sanc - - - - - - - tus, Sanc -

mf dim. e slentando. pp

Sanc - - - - - - - tus.

mf dim. e slentando. pp

Sanc - - - - - - - tus.

mf dim. e slentando. pp

Sanc - - - - - - - tus.

mf dim. e slentando. F pp

ter - ra glo - ri - a tu - - - a.

mf dim. e slentando. pp rit.

ter - ra ple - - - - - - ni.

mf dim. e slentando. pp

- a, glo - ri - a tu - - - a.

mf dim. e slentando. pp

- - - - - - - - - a.

F

mf dim. e slentando. pp espress. rit.

Tromboni.

- - - tus.

Tutti. Soprano I. rit. molto.

pp

Sanc - - - tus.

Soprano II. rit. molto.

pp

Sanc - - - tus.

Alto I. rit. molto.

pp

Sanc - - - tus.

Alto II. rit. molto.

pp

Sanc - - - tus.

Trombe.

pp slentando. pp rit. molto.

Solo. Alto.

E *Tempo 1mo.* *mf espress.*

Ple - ni sunt cæ - li et ter - ra glo - ri - a tu - a.

Soprano I.

Soprano II.

Alto I.

Alto II.

Tenor I.

Tenor II.

E *Tempo 1mo.*

Cor. *p espress.*

mf cres. *p cres.*

Ple - ni sunt cæ - li et ter - ra glo - ri - a tu - a.

cres - - cen - do.

f *dim.*

Bass I.

Bass II.

f espress.

8176.

F *espress.* *rit.*

p

Sanc - - - - - - - tus, Sanc -

mf dim. e slentando. *pp*

Sanc - - - - - - - tus.

mf dim. e slentando. *pp*

Sanc - - - - - - - tus.

mf dim. e slentando. *pp*

Sanc - - - - - - - tus.

mf dim. e slentando. F *pp*

ter - ra glo - ri - a tu - - - a.

mf dim. e slentando. *pp* *rit.*

ter - ra ple - - - - - - ni.

mf dim. e slentando. *pp*

- a, glo - ri - a tu - - - a.

mf dim. e slentando. *pp*

- - - - - - - - - a.

F

mf dim. e slentando. *pp* *espress.* *rit.*

Tromboni.

- - - tus.

TUTTI. SOPRANO I. *rit.* *molto.*

pp

Sanc - - - tus.

SOPRANO II. *rit.* *molto.*

pp

Sanc - - - tus.

ALTO I. *rit.* *molto.*

pp

Sanc - - - tus.

ALTO II. *rit.* *molto.*

pp

Sanc - - - tus.

Trombe.

pp *slentando.* *pp* *rit.* *molto.*

No. 5. BENEDICTUS.

Andante. Solo. Soprano.

Voice. *pp*

Andante. Be - - ne - dic - - - - tus qui

Vl. sordini.

Piano. *pp dolcissimo.*

♩ = 86.

ve - nit in no - mi - ne Do - mi - ni, . . qui ve - - *p* *cres.*

pp *cres.*

- nit in . . no - mi - ne, in no - mi - ne Do - - - mi - ni, be - ne - *mf*

mf

A

- dic - - - - tus qui ve - nit in no - mi - ne *p* *cres.*

Tutti.* Soprano I.

Be - ne - dic - tus qui ve - nit in no - mi - ne *pp* *cres.*

Tutti.* Soprano II.

Be - ne - dic - tus qui ve - nit in no - mi - ne *pp* *cres.*

Tutti.* Alto.

Be - ne - dic - tus qui ve - nit in no - mi - ne *pp* *cres.*

A

pp *cres.*

* The Chorus to be divided into three equal parts.

Do - mi - ni qui ve - nit in no - mi - ne Do - - - mi

Do - mi - - - ni,

Do - mi - - - ni,

Do - mi - - - ni,

be - ne -

ni,

be - ne - dic - - - - - - - - - -

be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi -

be - ne - dic - tus, be - ne - dic - -

- dic - tus qui ve - nit in no - - - mi - ne Do - - - mi -

- tus.

- ni.

- tus.

cres - - - cen - - - do. . . . . .

- ni, qui ve - nit, qui ve - nit in . . no - - - mi - ne Do - mi -

cres. cen - - - do. . . . . .

Cor Anglais.
espress.

C

pp
qui ve - nit in . . no -

pp
in no -

mf *dim.* *p*
- ni, in no - mi - ne Do - mi - ni,

pp
in no -

C

mf *p dim.* . . . . . *pp*

cres -

espress.

mf espress.
qui . . ve - nit in no - mi - ne Do - mi -

cres. *f*

p *cres.*
- mi - ne . . Do - - mi - ni . . ve - - nit,

p *cres.*
- mi - ne Do - - mi - ni . . ve - - nit,

p *cres.*
- mi - ne Do - - mi - ni ve - - nit,

- - *cen* - - - - - - *do.*

ff
- ni, Ho - san - na . . . in ex - cel - - sis, in ex - cel -

f
Ho - san - na, Ho - san - na, Ho - san - na in ex - cel -

f
Ho - san - na, Ho - san - na, Ho - san - na in ex - cel -

f
Ho - san - na, Ho - san - na, Ho - san - na in ex - cel -

f

D

- sis, be- ne - dic - - - tus, be - - - ne -

- sis, be-ne-dic - tus qui ve - nit in no - mi - ne Do - - - mi -

- sis, be -ne-dic - tus qui ve - nit in no - mi - ne Do - - - mi -

- sis, be- ne-dic - tus qui ve - nit in no - mi - ne Do - - - mi -

D

ob.

dolce.

- dic - - - tus qui ve - nit in no - mi - ne Do - mi - ni, . .

- ni,

- ni,

- ni,

bene-dic -

be-ne-dic -

be-ne-dic -

E

. . qui ve - nit in . . no - mi - ne, in no - mi - ne, Do - - - mi -

- tus,

- tus,

- tus,

E

- -

p cres. f

- ni, qui ve - nit in no - - - - - mi - ne, qui ve - nit

cres. p mf

qui ve - nit in . . no - mi -

mf cres.

qui ve - -

pp cres. mf

qui ve - nit in no - mi - ne, in no - mi - ne Do - mi -

pp cres. mf

pp a tempo.

in . . no - - - - - mi - ne, in . .

rit. pp a tempo.

ne, qui ve - nit, ve - nit in no - mi - ne Do - mi - ni, . . in

rit. pp a tempo.

- nit, qui ve - - nit in no - mi - ne Do - mi - ni, . . in

rit. pp a tempo.

- ni, qui ve - - nit in no - mi - ne Do - mi - ni, . . in

rit. pp a tempo.

dim. F espress.

no - mi - ne Do - mi - ni, in no - mi - ne

dim.

no - mi - ne Do - mi - ni,

dim.

no - mi - ne Do - mi - ni,

dim. F

p espress.

Cello. mf

Do - - mi - ni, be - - - - - ne - dic - - -

be - - - - ne - dic -

qui ve - nit in no - mi - ne Do - mi - ni, be - ne - dic -

be - ne - dic -

Cor Anglais.

G

slentando sin al fine.

- tus, be - ne - dic - - - tus, be - -

slentando.

- - tus qui ve - nit in no - mi - ne Do - mi - ni,

slentando.

- - tus qui ve - nit in no - mi - ne Do - mi - ni,

slentando.

- G - tus qui ve - nit in no - mi - ne Do - mi - ni,

pp slentando sin al fine.

Ob.

dolce.

Ped.

rit.

- - - - - ne - dic - tus.

rit.

be - ne - dic - tus. . . .

rit.

be - ne - dic - tus. . . .

rit.

be - ne - dic - tus. . . .

Vl.

Ped.

No. 6.

AGNUS DEI.

Adagio. SOLO. TENOR. *p*

VOICE. Ag - - - nus De - i, . .

Adagio.

PIANO. ♩ = 116. *pp legatissimo.*

pp

qui tol - - - lis pec - ca - - - ta mun - -

pp

cres.

- di, qui tol - lis, qui tol - lis, pec - ca - ta . mun - -

pp *cres* - - - - - *cen* - 3 -

f

- di, mi - se - re - - re, mi - se - re - -

f

- *do.* *mf* *sf* *pp* *sf* *pp*

p

- re, mi - se - re - - - re, . . mi - se - re - re no - bis,

mf

A

mi - se - re - re, . . mi - se - re - re, . .

Cl. espress.

Ag - nus De - i, ... mi - se -

cres.

- re - re . . no - - - - - bis, Ag - - - - - nus

- - - cen - - - - - do.

mf

De - i, qui tol - lis, qui tol - lis pec - ca - ta mun - di,

dim.

mi - - - se - re - - - re, mi - se - re - re no -

poco rit.

B *f* *Allegro non troppo.*

- - - - bis.

TUTTI. SOPRANO.

mf *f* *accel. un poco.* *marcato.*

Mi - se - re - re, mi - se - re - - re. Ag - nus De -

TUTTI. ALTO.

mf *f* *accel. un poco.* *marcato.*

Mi - se - re - re, mi - se - re - - re. Ag - - - -

TUTTI. TENOR.

mf *f* *accel. un poco.* *f marcato.*

Mi - se - re - re, mi - se - re - - re. Ag-nus De - i, qui tol - lis pec -

TUTTI. BASS.

mf *f* *accel. un poco.* *f marcato.*

Mi - se - re - re, mi - se - re - - re. Ag-nus De - i, qui tol - lis pec -

B *accel. un poco.* *Allegro non troppo.* ♩ = 108.

f *f marcato.*

ff

- i, mi - se - re - - re, mi - se-re - - re, mi - se -

ff

- nus De - - - - i, mi - se - re - re, mi - se - re - re no - bis,

ff

- ca - ta, qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis, mi - se -

ff

- ca - ta mun - di, mi - se - re - re no - - bis, mi - se -

ff

- re - re no - - - bis, qui tol - - - lis pec - ca - - ta, pec - ca - -

Ag - nus De - - i, qui tol - - - lis pec - ca - - ta, pec - ca - -

- re - re, mi - se - re - re, qui tol - - - lis pec - ca - - ta, qui tol - lis pec -

- re - re no - - bis, qui tol - lis pec - ca - ta mun - - di, qui tol - lis pec -

C *pp* *cres.*

- - ta mun - di, mi - se - re - re no - bis, mi - se - re - re

pp *cres.*

- - ta mun - di, mi - se - re - re no - bis, mi - se - re - re

pp *cres.*

- ca - ta mun - di, mi - se - re - re no - bis, mi - se - re - re

pp *cres.*

- ca - ta mun - di, mi - - se - re - re, mi - se - re - re

C *pp* *cres.*

f *cres.* *ff*

no - bis, ... mi - - - - se - re - - re no - -

f *cres.* *ff*

no - bis, ... mi - - se - re - re no - - bis, no - -

f *cres.* *ff*

no - bis, ... mi - - - - se - re - - re no - -

f *cres.* *ff*

no - bis, ... mi - - se - re - re no - - bis, no - -

8va

f *cres.* *ff*

bis, mi - se - re - re, mi - se - re - re...

bis, mi - se - re - re, mi - se - re - re,..

bis, mi - se - re - re, mi - se - re - re...

bis, mi - se - re - re, mi - se - re - re,..

8va...

pesante.

Tempo 1mo. Adagio.

mf dim. rit.

mi - se - re - re.. no - - - - - bis. . .

mf dim. rit.

mi - se - re - re.. no - - - - - bis. . .

Tempo 1mo. Adagio.

mf dim. rit.

SOLO. TENOR.

Ag - - - nus.. De - i,.. qui tol - - - lis pec -

- ca - - ta mun - di, qui tol - lis, qui tol -

Fl.

pp cres.

- lis pec - ca - ta . . mun - - di,

E

pp Do - na no - bis . .

pp Do - na no - bis

pp Do - na no - bis

pp pp E pp

mf do - - na, do - - na, do - - - - -

cres.

pa - cem, do - na no - bis pa - cem, do - - - - -

pa - cem, do - na no - bis pa - cem, do - - - - -

pa - cem, do - na no - bis, do - - na . . . .

pp Pa - - - - cem, . . .

cres.

- - na no - bis pa - cem, pa - - - cem, pa - -

p *cres.*

- - na no - bis pa - cem, pa - - cem, pa - -

pp *dolce.*

- - na no - bis pa - cem, pa - - cem, pa - -

pp *dolce.*

. . . pa - - cem, pa - -

pp *dolce.*

pa - - cem, pa - -

pp *dolce.* *cres.*

F *mf*

- - cem, do - na no - bis pa - -

p

- - cem, pa - -

p

- - cem, do - na pa - -

p

- - cem, do - na no - bis pa - -

p

- - cem, do - -

F

f espress. *p*

mf espress.

- cem, pa - - - - - - - - - - cem.

p cres.

- - - - cem, do - na no - bis . . pa - - -

cres.

p

- - - - cem, do - na no - bis

p cres.

- cem, do - na no - bis . . pa - - -

pp *p cres.*

- na . . no - - - - bis, do - na no - bis pa - - -

pp *cres* - - - - - *cen* - - - - - - *do.*

mf cres. *f*

- - - - cem, . . do - na no - bis pa - - - - - - -

espress. *mf cres.* *f*

pa - - - cem, . . Ag - nus De - i, qui tol - lis pec - ca - ta . .

do - - - - - - - - na pa - - - -

espress. *f*

mf cres.

- - - - cem, . . Ag - nus De - i, do - na pa - - - -

mf cres. *f*

- - - - cem, pa - - - - - - - - - - - - - - - - -

mf cres. *f espress.*

cem,

mun - di,

p

do - na

mf espress.

- cem, do - na no - bis pa - - - - - cem, . .

mf espress.

- cem, do - na no - bis pa - - - - - cem, . .

Ob

mf espress.

p

p

do - na no - bis pa - - - - cem,

G

no - bis pa - - - - - - - - cem, do - na

p *cres.*

pa - - - - - - - - - - cem, do - na no - bis

p *cres.*

pa - - - - - - - - - - cem,

G

p

cres.

do - - - - - na no - - - bis pa - - - - cem,

cres.

no - bis pa - cem, do - - - - na pa - - - - cem,

pa - - - - - cem, do - - - - - - na,

cres.

p

do - - - - - na no - - - - bis pa - - - - cem,

dim.

p dolce.
do - - na no - - bis pa - - cem,
H
pp
dolce.
p
do - - na no - - bis pa - - cem, . .
pp
dolce.
p
do - na . . no - bis . . pa - - - - cem, pa - - cem, . .
pp
dolce.
p
do - - - - - - na, ...
do - na . . no - bis . .
pp
H
p dolce.
pp

rit.
pa - - cem,
rit. molto.
pp
pa - - - - - - cem.
rit.
pa - - cem, . .
rit. molto.
pp
pa - - - - - - cem.
rit.
pa - - cem,
rit. molto.
pp
pa - - - - - - cem.
rit.
pp
rit. molto.
pp
Vl. sordine.
Ped.

@ 6
Solo. Tenor.
pp ad lib.
a tempo.
agitato.
Ag - - nus De - - - i, qui tol - lis pec -
colla voce.
a tempo. agitato.

- ca - - ta mun - - di, do - - na no - bis,

p

pp *Cor. Fag.*

p marcato.

. . do - - na no - bis pa - - - - - -

I

pp *rit.* . . .

dim.

pp *rit.* . . .

no - bis . . pa - - - - - -

a tempo.

- cem, do - na no - - bis pa - -

p

Ossia :

TUTTI.

a tempo.

pp

Do - na no - bis pa - - cem, do - na no - bis

pp a tempo.

Do - na no - bis pa - - cem, do - na no - bis

a tempo.

pp

Do - na no - bis pa - - cem, do - na no - bis

a tempo.

pp

Do - na no - bis pa - - cem, do - na no - bis

Str.

pp a tempo.

dim. *rit.*

- - - - - cem, pa - - cem, pa - - - - -

dim.

pa - - cem, . .

dim. *pp*

pa - - cem, . . pa - - cem, . .

dim. *pp*

pa - - cem, . . pa - - cem,

dim. *pp*

pa - - cem, pa - - cem,

dim. *pp* *pp rit.*

pp

- - - - - - cem, pa - - - - - cem.

rit. *pp*

pa - - - - cem.

rit. *pp*

pa - - - - cem.

rit. *pp*

pa - - - - cem.

rit. *pp*

pa - - - - cem.

pp

Ped.

THE END.

OTHELLO
MOOR
VENICE

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OF

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BACH.			
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GOD SO LOVED THE WORLD	1/0	—	—
GOD'S TIME IS THE BEST (SOL-FA, 0/6)	1/0	—	—
MY SPIRIT WAS IN HEAVINESS	1/0	—	—
O LIGHT EVERLASTING	1/0	—	—
BIDE WITH US	1/0	—	—
A STRONGHOLD SURE	1/0	—	—
BE NOT AFRAID (SOL-FA, 0/4)	0/6	—	—
BLESSING, GLORY, AND WISDOM	0/6	—	—
I WRESTLE AND PRAY (SOL-FA, 0/2)	0/4	—	—
THOU GUIDE OF ISRAEL	1/0	—	—
JESU, PRICELESS TREASURE	1/0	—	—
WHEN WILL GOD RECALL MY SPIRIT ...	1/0	—	—
JESUS, NOW WILL WE PRAISE THEE ...	1/0	—	—
J. BARNBY.			
REBEKAH (SOL-FA, 0/9)	1/0	1/6	2/6
THE LORD IS KING (97th Psalm)	1/6	2/0	—
LEONARD BARNES.			
THE BRIDAL DAY	2/6	—	4/6
J. F. BARNETT.			
THE ANCIENT MARINER (SOL-FA, 2/0)	3/6	4/0	5/0
THE RAISING OF LAZARUS	6/6	—	9/0
PARADISE AND THE PERI	4/0	—	—
BEETHOVEN.			
THE PRAISE OF MUSIC	1/6	2/0	3/0
RUINS OF ATHENS	1/0	1/6	2/6
ENGEDI; OR, DAVID IN THE WILDERNESS	1/0	1/6	2/6
MOUNT OF OLIVES	1/0	1/6	2/6
MASS, IN C	1/0	1/6	2/6
COMMUNION SERVICE, IN C	1/6	—	3/0
MASS, IN D	2/0	2/6	4/0
THE CHORAL SYMPHONY	2/6	—	—
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A CALM SEA AND A PROSPEROUS VOYAGE.	0/4	—	—
MEEK, AS THOU LIVEDST HAST THOU DEPARTED	0/2	—	—
KAREL BENDL.			
WATER-SPRITE'S REVENGE (Female voices) ...	1/0	—	—
WILFRED BENDALL.			
THE LADY OF SHALOTT (Female voices) ... (DITTO SOL-FA, 1/0)	2/6	—	—
SIR JULIUS BENEDICT.			
ST. PETER	3/0	3/6	5/0
THE LEGEND OF ST. CECILIA (SOL-FA, 1/6) ...	2/6	3/0	4/0
PASSION MUSIC FROM ST. PETER	1/6	—	—
SIR W. STERNDALE BENNETT.			
THE MAY QUEEN (SOL-FA, 1/0)	3/0	3/6	5/0
THE WOMAN OF SAMARIA (SOL-FA, 1/0)	4/0	—	6/0
INTERNATIONAL EXHIBITION ODE (1862) ...	1/0	—	—
G. R. BETJEMANN.			
THE SONG OF THE WESTERN MEN	1/0	—	—
W. R. BEXFIELD.			
ISRAEL RESTORED	4/0	—	6/0
HUGH BLAIR.			
HARVEST-TIDE	1/0	—	—
JOSIAH BOOTH.			
THE DAY OF REST (Female voices)	2/6	—	—
E. M. BOYCE.			
THE LAY OF THE BROWN ROSARY	1/6	—	—
YOUNG LOCHINVAR	1/6	—	—
J. BRADFORD.			
HARVEST CANTATA	1/6	—	—
THE SONG OF JUBILEE	2/0	—	—
PRAISE THE LORD	2/0	—	—
W. F. BRADSHAW.			
GASPAR BECERRA	1/6	—	—
J. BRAHMS.			
A SONG OF DESTINY	1/0	—	—
C. BRAUN.			
SIGURD	5/0	—	—
J. C. BRIDGE.			
DANIEL	3/6	—	—
RUDEL	4/0	—	—
J. F. BRIDGE.			
ROCK OF AGES (Latin and English) (SOL-FA, 0/4) ...	1/0	—	—
MOUNT MORIAH	3/0	—	—
BOADICEA	2/6	—	—
CALLIRHOË (SOL-FA, 1/6)	2/6	3/0	4/0
NINEVEH	2/6	3/0	4/0
THE INCHCAPE ROCK	1/0	—	—
THE LORD'S PRAYER	1/0	—	—
DUDLEY BUCK.			
THE LIGHT OF ASIA	3/0	3/6	5/0
EDWARD BUNNETT.			
OUT OF THE DEEP (130th Psalm)	1/0	—	—
W. BYRD.			
MASS FOR FOUR VOICES (in F minor)	2/6	—	—
CARISSIMI.			
JEPHTHAH	1/0	—	—
F. D. CARNELL.			
SUPPLICATION	5/0	—	—
GEORGE CARTER.			
SINFONIA CANTATA (116th Psalm)	2/0	—	3/6
WILLIAM CARTER.			
PLACIDA	2/0	2/6	4/0
CHERUBINI.			
REQUIEM MASS, C MINOR (Latin and English) ...	1/0	1/6	2/6
SECOND MASS, IN D MINOR	2/0	2/6	3/6
THIRD MASS (CORONATION)	1/0	1/6	2/6
FOURTH MASS, IN C	1/0	1/6	2/6
E. T. CHIPP.			
JOB	4/0	—	—
NAOMI	2/0	—	—
FREDERICK CORDER.			
THE BRIDAL OF TRIERMAIN (SOL-FA, 1/0) ...	2/6	—	—
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J. MAUDE CRAMENT.			
I WILL MAGNIFY THEE, O GOD (145th Psalm) ..	2/6	—	—
W. CRESER.			
EUDORA (A dramatic Idyll)	2/6	—	—
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THE FAIRY RING	2/6	—	—

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BETHANY	4/0	—	—
M. E. DOORLY.			
LAZARUS	2/6	—	—
F. G. DOSSERT.			
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ANTONIN DVOŘÁK.			
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THE BONNIE FISHWIVES (Female voices) ...	2/6	—	—
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COLUMBUS (Male voices)...	2/6	—	—
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GLUCK.			
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DITTO (German Words)...	10/0	—	—
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ELYSIUM	1/0	—	—
FRANK J. SAWYER.			
THE STAR IN THE EAST	2/6	—	—
SCHUBERT.			
MASS, IN A FLAT	1/0	1/6	2/6
COMMUNION SERVICE, ditto	2/0	—	3/6
MASS, IN E FLAT	2/0	2/6	4/0
COMMUNION SERVICE, ditto	2/0	2/6	4/0
MASS, IN B FLAT	1/0	1/6	2/6
COMMUNION SERVICE, ditto	2/0	—	3/6
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THE POEM WRITTEN BY

ROBERT BRIDGES

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BY

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THE TIMES.

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FOR

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THE TIMES.

The *Offertorium* contains some of the most beautiful things in the mass; it begins with a remarkably effective dialogue in well-conceived contrast between the bass chorus and the alto solo, and though the device, employed further on at "Libera animas," of making the choir repeat the words rapidly and *sotto voce*, is one that has been soiled with ignoble use, it undoubtedly serves its purpose in this place. The number is well worked up to a fine climax at the words "Sed signifer sanctus Michael."

DAILY TELEGRAPH.

The "Requiem" of Antonín Dvorák is a *chef d'œuvre*, difficult, no doubt, and imposing much labour upon those who grapple with it for mastery, but all the more on that account, perhaps, the thing I have said; at this no amateur is likely to be surprised. . . . I am not going to set up a comparison between the "Stabat Mater" and the "Requiem." Although the "Requiem" draws more largely than its predecessor upon the resources of highest art, it belongs to the same class of work, and whoever would approach the latter in a spirit of preparedness should do so through the earlier. The two are consecutive links in a golden chain. Following them, we go from glory to glory, and the end we trust is not yet. Dvorák has established himself as the greatest religious composer of the age, not so much, perhaps, in the matter of technique as in the sublime expression of exalted feeling.

STANDARD.

A work in every sense worthy of the gifted Bohemian composer, and one of the noblest settings ever penned of the Roman Catholic Office for the Dead. . . . Even an essay would fail to give an adequate impression of Dvorák's latest masterpiece. It must be heard in order to be understood and appreciated, and, happily, London amateurs will have an opportunity shortly at the Albert Hall, where it is to be given by the Royal Choral Society in the course of the season.

MORNING POST.

The expectations which had been formed of the new "Requiem," composed at the request of the committee for this Festival by Anton Dvorák, were fully realised, and Birmingham may once more be congratulated upon having called into existence another work of genius which will stand as a monumental treatment of the time-honoured service in commemoration of the dead. The music is perfectly original throughout, and is founded, not so much upon what is called a *Leitmotif*, as upon a characteristic phrase in which the interval of a diminished second is chief feature. . . . None have made so great a use of the effect before as the Bohemian musician Dvorák. The interval marks a special peculiarity of some of the phases of the music of his native land, and it has been employed by him before, but never with so deeply impressive a result as in the present instance. This, however, is not the only noticeable quality of his music. Although the phrase in itself suggests the free employment of chromatic harmonies, it is perfectly refreshing to find that he has a great regard for those tonal harmonies which form the recognisable charm of the music of the sixteenth century, such as marks the music of Palestrina, of Byrde, of Tallis, and later of Orlando Gibbons. These points, associated with all the wealth of modern thought and knowledge in dealing with the orchestra, make the work not only a worthy example of "music up to date," but also to a large extent suggestive of further advance in art.

DAILY NEWS.

To describe the masterly and thoroughly characteristic manner in which Dr. Dvorák treats his orchestra—often in a daring spirit of originality, but always with the happiest effect—is not now necessary. It will suffice that, despite certain minor blemishes, the opinion offered by the analyst, that the "Requiem" is "truly a solemn masterpiece," will be endorsed by connoisseurs, and generally, it is hoped, by the more thoughtful majority of the public.

DAILY CHRONICLE.

Antonín Dvorák has at length provided his famous "Stabat Mater" with a fitting companion. When the large audience this morning, disregarding the ridiculously antiquated request that there should be no applause at the day performances in the Town Hall, loudly congratulated the composer as he stood at the conductor's desk, and then summoned him back to the platform, the success of the new Requiem he had written expressly for this Festival was as emphatically pronounced as any spontaneous expression of approval could well be. Though occupying two hours (the proposed interval midway being very properly postponed until the termination of the work) it was listened to with the closest attention throughout, and at no stage gave sign of having proved wearisome. . . . From any composer it would be an honourable contribution to art, but from Dvorák it is specially welcome as serving to make manifest that the noble work by which he has hitherto been best known to English concert frequenters was not a solitary specimen of genius in the treatment of sacred subjects.

WEEKLY DISPATCH.

The work itself is a worthy companion to the celebrated "Stabat Mater," though which is the greater of the two I shall not pretend to decide. . . . The great merits of the score consist in the wealth of rich and striking harmony and the strong infusion of fresh and original melody. I have no space to describe it number by number, but I would point to the "Dies Iræ" as one of the grandest settings ever penned of this awful hymn, and to the "Recordare" and the "Offertorium" as containing music unspeakably beautiful. The mind that conceived these things is that of a master.

SUNDAY TIMES.

The first question amateurs will ask concerning this work is, "Does it equal the 'Stabat Mater'?" The answer must be "No," because it is not of the same sustained strength and interest throughout; yet so nearly does it approach the earlier effort in these qualities, in originality, beauty, impassioned sentiment—everything, in fact, that makes Dvorák the genius he is—that the "Requiem" must perforce be reckoned in the same category of acknowledged masterpieces.

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